judgment, stigmatizing that which is opposed to the ideal of human perfection or that which varies from recognized social constants of judgment, sentiment and character. It is, in itself, non-moral and non-social and only accidentally produces effects of moral and social value. Ridicule may equally produce immoral and anti-social effects. His conclusion then is that laughter, from every point of view, is an accident, an expression of the individuality; it discloses as many forms as there are different characters, minds and states of the mind. It seems then to the author that it cannot in any true sense become an object of science. Practically, it may be an object of desire or aversion but not of volition — it cannot be taken for an end of action.

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La Mimique. ÉDOUARD CUYER. Bibliothèque internationale de psychologie expérimentale. Paris, Doin, 1903.

This monograph by a painter and professor of anatomy has only an indirect value for the psychologist, for while it undertakes a very minute study of the variations of emotional expression in the different parts of the body, it is the expression for the artist which is constantly kept in mind and there is very little, if any, analysis and classification of emotional states on distinctively psychological principles. If, however, the student of emotional expression should ever develop a method for the experimental isolation of qualitative differences in emotional states, he would have a wealth of fact at his disposal as a result of M. Cuyer's painstaking work.

The author's method of determining the facts of mimetic expression is both analytical and synthetic. On the one hand the various muscles and groups of muscles of the face, head, arms, shoulders and lower limbs, etc., are all examined separately to determine, in connection with the separate emotions, the slightest variations of movement which will suggest distinct emotions. This analysis of expressive movements is controlled by the principle that the breaking up of emotional expression shall be carried only so far as a change in a single feature will unmistakably signify a distinct emotion, as when changes in the angles of inclination of eyebrows or lips have these suggestions. The minuteness with which these variations of eyebrows, nose, mouth, lips, wrinkles on the forehead, movements of the ears, accompanying variations of emotions, have been quantitatively studied with the help of photographs and works of art (there are 75 figures in the text) is extraordinary.

The synthetic study, on the other hand, seeks to reconstruct the various emotions in their fulness by combining the various movements thus analyzed out into total expressions. The author discloses no laws governing these combinations. In fact, his method is wholly empirical. He gives us some 115 varieties of emotion in alphabetical order with their corresponding synthetic expression. It is certain, he tells us, that the number of combinations is practically infinite as the variety of nuances of emotion is indeterminable. The only general principle which he notes as governing these syntheses of elementary movements and attitudes is the distinction between normal and abnormal combinations. Following Professor Pierret, he finds the synthesis of expressive movements in the normal individual rapid, concordant, adequate, homogeneous and persistent. In the abnormal individual they are slow, discordant, excessive or insufficient, disassociated and fugitive.

Some of the psychological assumptions upon which M. Cuyer has based these analyses and syntheses are open to criticism. This is notably the case when he supposes that involuntary and voluntary, or mimetic, expression of emotion may be taken without distinction as the basis for his studies. In mimetic expression, however, there are certain processes of abstraction and conventionalizing of movements the psychology of which the writer has ignored entirely. With all these psychological defects, and they are in some ways serious for the psychologist, although perhaps unimportant for the scientifically minded artist for whom the work is primarily intended, it remains true that this study contains material of value and is, in a way, an extension of the work of Darwin, Bell and Duchne. A historical rsum of the contributions of these writers to the subject adds to the worth of the monograph.

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On Active Attention. F. H. BRADLEY. *Mind*, XI., No. 41, Jan., 1902, pp. 1-30.

The purpose of this article is 'to fix the meaning of active attention in accordance with the ordinary usage of language, and next to deal with a certain number of questions concerning it.' The word attention is to be used in the sense of active attending, and the reader is asked not to forget that volition is assumed to consist in 'the self-realization of an idea.'

"The mere having of an object or objects is by itself not attention."
"To attend in the proper sense I must by my action support and main-